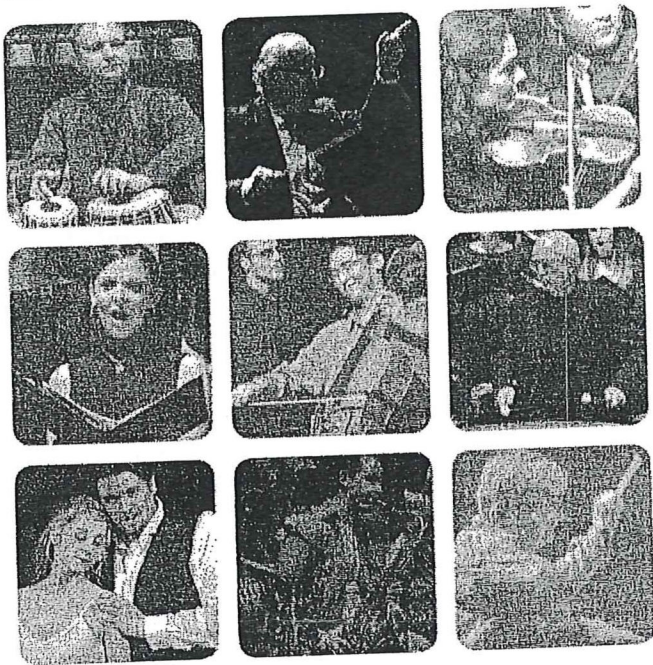


8C-1026 15 CD 2007--38

UNIVERSITY OF TORONTO FACULTY OF MUSIC



2006-2007 SEASON

WHERE GREAT MINDS MEET GREAT MUSIC



38-100000
Sunday, April 1, 2007
7:30 pm. Walter Hall

① 2007--38

University of Toronto Faculty of Music
presents

Percussion Ensemble

Robin Engelman, director

PROGRAM

Bring Them Home (2004)

Frederick Rzewski (1938)

Charlie MacLeod, Amie Watson - percussion
Gregory Millar, Gregory Oh - piano

INTERMISSION

Fanfare for Tambourines (1983)

John Alfieri

Allison Bent, Andy Luck, Charlie Macleod,
Tricia Mangat, Maya Postepski, Greg Samek

Living Room Music (1940)

John Cage (1912-1992)

Allison Bent, Tim Borton, Dan Morphy, Maya Postepski

Illusion I (1980)

Michael Udov

Charlie Macleod, soloist
Allison Bent, Dan Cameron, Tricia Mangat, Dan Morphy, Amie Watson

Lydia's Eye (2007)

Charlie Macleod

Allison Bent, Charlie Macleod, Dan Morphy, Antti Ohenoja, Greg Samek

Suite for Solo Drum Set & Percussion Ensemble (1986)

David Mancini

Greg Samek, solo
Allison Bent, Tim Borton, Maya Postepski, Charli Macleod,
Tricia Mangat, Daniel Morphy, Amie Watson

Xylophonia (1925)

Joe Green (1892-1939)

arr. Bob Becker

Antti Ohenoja, solo
Stop Time Chorus soloists:
Dan Morphy, Allison Bent, Greg Samek, Kcud Skcauq

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Program Notes

BRING THEM HOME! - Frederic Rzewski

This anti-war piece consists of 17 parts based on the late 17th century Irish song "Siuil, a Run," a song that has been related to situations of war over the last three centuries. The theme of the song, in all its versions, has remained the same—a young woman sings to her absent lover, who has gone to war and may never return. "Bring them home" is the slogan of the American activist group "Mothers of Soldiers in Iraq". This piece incorporates elements of improvisation and calls upon performers to whistle, beat their chests, stomp the ground and thump on cardboard boxes. This piece was premiered in Cincinnati in 2004 by the composer and was first performed in Canada by Toca Loca at the 2006 Sound Symposium in St. John's, Newfoundland.
Note by Gregory Oh

FANFARE for Tambourines - John Alfieri

John Alfieri has served as Instructor of Percussion and Conductor of the Percussion Ensemble at the Interlochen Arts Academy since 1980. He is also Principal Timpanist for the Traverse Symphony Orchestra. He is the recipient of numerous awards including: Who's Who in American Teachers Award, Meet the Composer Grant, a Teacher Recognition Certificate from the National Foundation for the Advancement in the Arts and Notre Dame University's Outstanding Percussionist and Composer award. Composed at Interlochen Music Camp in 1983, *Fanfare* was written to utilize the many sound possibilities of the Tambourine.
Note by Robin Engelman

LIVING ROOM MUSIC - John Cage

Living Room Music was written in 1940 in San Francisco. It is in four movements, "To Begin", "Story", "Melody" and "End". The text of the "Story" comes from Gertrude Stein – "once upon a time the world was round and you could go on it around and around". The simplicity of the piece

evokes the music Cage wrote for his book-binder friends; it parallels the "Furniture Music" of Satie, though it is not clear whether Cage knew of it at this time. Four players are instructed to play any household objects, three use fingers, a fourth uses fists. The piece consists of sixteenth note rhythms in a structure of seven by seven measures.

Note by Robin Engelman, adapted from Revill, David; "The Roaring Silence", Arcade Pub., N.Y., N.Y., 1992.

ILLUSION I. - Michael Udow

Illusion I. was composed as a companion piece to its counterpart, *Reality I.*, which is generally performed first, though each work may be performed separately. Composed prior to my more in depth studies of Japanese culture, perhaps these works were a precursor towards understanding "Yin/Yang", while crossed with a dash of political satire. Given my interest in the subtly in movement and gesture, I find, when great care and integrity is taken with these works, the adage, "the whole is greater than the sum of the parts", is justified in the performance. ~ Michael Udow; III, 17, 2007

Written at the request of Robin Engelman and the University of Toronto Percussion Ensemble.

LYDIA'S EYES - Charlie Macleod

This piece intends to mimic the experience of a dream. I wanted to create a dichotomy of splendor and madness. The opening section embodies the ambiguous state of mind in which one is unsure of where consciousness ends and dreams begin. The melodic material in the second section—the vibraphone melody—was inspired by a girl I knew as a teenager. She was extremely kind and had the most amazingly clear, ethereal blue eyes. I hoped to capture her beauty and kindness in this section. The third and final part is a reaction to the preceding sections. It is the other end of the spectrum. Towards

the end of this final section, the vibraphone interrupts and steers the piece in a different direction. At this point it is time to leave the fantasy and rejoin the waking world. This rather strange ending serves as a bookend to the opening "dream". I am curious about the unconscious mind as much of what we are lies beneath the surface of our waking self.

Note by Charlie Macleod

SUITE FOR SOLO DRUM SET AND PERCUSSION ENSEMBLE - David Mancini

Mancini's *Suite for Solo Drum set and Percussion Ensemble* explores a variety of grooves and moods with a large accompaniment of pitched and non-pitched percussion instruments. The opening Drum set solo has a very laid-back funk groove that is accompanied by the snare drum playing a "street beat" and the triangle keeping time. After a few solos from the drum set the ensemble sets up the next groove that has a beautiful melodic line on mallet instruments and a quasi mambo beat in the drum set. The section ends with

a brief improvisation on various metal instruments and out of the texture a 12/8 afro-cuban bell pattern begins. This section features solos from the ensemble and the drum set then builds to a unison climax that settles as the 12/8 bell pattern evaporates within the ensemble. A solo snare drum begins a quick samba section featuring the mallet players and builds to an exciting rhythmic dance. After an open drum set solo the ensemble re-enters and drives the samba to the finale.

Note by Greg Samek

XYLOPHONIA - Joe Green, arr. Bob Becker

Although it was written in the 1920's, *Xylophonia* is something of a throwback to the style of xylophone solos from the previous two decades. It is basically a ragtime march, and avoids the elaborate cross-rhythms and sticking techniques popularized by Joe's brother George. This simplicity, however, is part of its charm, and the Trio is a classic stop-time chorus.

Note by Bob Becker

Biography

ROBIN ENGELMAN is an Adjunct Professor of Music at the University of Toronto and a founding member of the percussion group, NEXUS. He studied percussion and composition with Warren Benson at Ithaca College, Ithaca, New York.

Robin's *Music for Soldiers*, an arrangement for the Canadian Brass and Nexus of four historic songs associated with military history, was premiered in October of 2002 at the Glenn Gould Studio and was featured on the CBC television show *In Concert* broadcast in February 2003.

Also completed in 2002 were four arrangements for percussion quintet of songs by Toru Takemitsu and *Hand-*

made Proverbs *Four Pop Songs that Takemitsu wrote for the King's Singers.

A recent composition is *Dance Movements* for Harp and Marimba (2000) written for the Toronto duo ArpaTambora - Faculty of Music graduates Sanya E and Ryan Scott - who commissioned the work. *Dance Movements* was premiered at the American Harp Society International Harp Convention in Cincinnati, Ohio.

Robin is the conductor and director of the Percussion Ensemble of the University of Toronto's Faculty of Music. The ensemble recently produced its first CD with repertoire by Nexus member Bob Becker, Toronto composer John Beckwith, John Cage, Jo Kondo and Toru Takemitsu.